

Seeing the Light

Proportion and light are employed equally in Gina Jones' art and architecture.

"MY WORK AS AN ARCHITECT has a huge influence on my practice as an artist, particularly the influence of the Bauhaus and de Stijl movements. Moholy-Nagy, a Bauhaus teacher, expounded the fundamental elements of twentieth century Light and Space Art well before they became a field in their own right. These elements are all very important in my work."

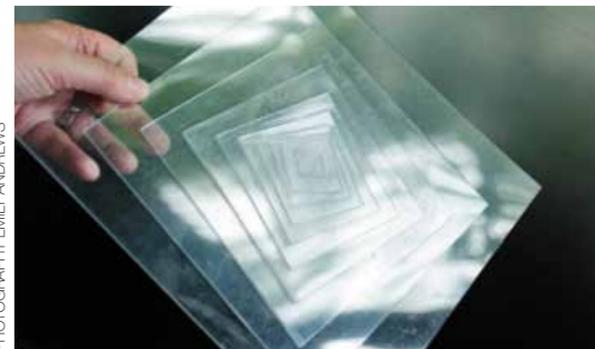
Initially Jones' paintings played with geometric abstraction; the incorporation of light effects into her work arose unexpectedly. Jones had been toying with the effects created by combining twigs, leaves and encaustic (hot wax) on canvas but was dissatisfied with the results. She decided some form of backlighting could bring them to life and, while visiting a local lighting company to discuss her options, was shown an LED panel.

With the inclusion of light Jones' work has evolved markedly. Abandoning the canvas in favour of industrial materials Jones' work has assumed a more substantial, sculptural character.

While Jones works and lives in Wellington during the week, she escapes to nearby Greytown in the Wairarapa, where she has designed an artist studio. Located at the rear of a half-acre lot on Greytown's historic Main Street, the new addition sits behind an original 1870's Working Man's Cottage. Jones explains, "The design intent was that the building be an elegant and simple structure that sat unobtrusively on the site and didn't cause any loss of treasured usable outdoor spaces or damage the old walnut tree."

"To accentuate the feeling of the new building being 'in the shadows' the building's vertical cedar boards were stained black," she continues. Hoop pine gives the interior warmth, and provides a blank background for her sculptures. Inside, and away from the bustle of Wellington and her architecture firm, Jones is able to concentrate on her art, experimenting with light effects and translucencies. **Joanna Trezise**

THIS PAGE: Gina Jones works in her purpose-built studio that she designed herself.



PHOTOGRAPHY EMILY ANDREWS



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THIS PAGE, CLOCKWISE FROM TOP LEFT: An experiment with translucent disks; the stained-cedar studio in the shade of the large walnut tree on site; a Gina Jones work using LEDs; a lightbox study; experiments of transparency; a Gina Jones work in the dining room.

